

METROPOLITAN EXAMINATION

IN JANUARY, 1891.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE.

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<i>Secretary</i>	-	-	-	-	-	JAMES G. SYME, Esq., W.S.

METROPOLITAN EXAMINATION

OF

MUSICAL COMPOSERS or PERFORMERS, and TEACHERS

is held annually in the Academy in the month of January.

Candidates for examination in any one of the Subjects in January, 1891, must enter their names with the Secretary, on a form of application, which may be obtained from him, free of charge, **ON OR BEFORE TUESDAY, THE 11TH OF NOVEMBER, 1890**, stating in which subject they wish to be examined. Each must pay a fee of Five Guineas—One Guinea on entering the name, the remaining Four Guineas on Monday, December 31st, 1890. Candidates who wish to be examined in more than one Subject must enter their names and pay their full fee separately for each Subject. If any Candidate, whose name has been entered, fails to attend the examination, the fee paid will be forfeited. Any Candidate in Subjects I. or VI., whose exercise has been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting a second Exercise, but must again pay the entire fee.

All Candidates must satisfy the Examiners on the Rudiments of Music, and be completely prepared to answer questions in Harmony, as far as the triads, formed on the different degrees of the major and minor scales, and their inversions and dominant sevenths with their inversions.*

Candidates who satisfy the Examiners in any Subject are, by the Directors, created Licentiates of the Royal Academy of Music; they receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, according to the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer or performer, or as a teacher. No person to whom the Diploma has been granted can enter the Royal Academy of Music as a student of the subject in which such person has passed the Metropolitan Examination. Licentiates have the exclusive right to append the initials L.R.A.M. to their names.

No correspondence with unsuccessful Candidates will be held either by the Secretary or any of the Examiners.

The Examination will commence January 5th, 1891.

The examination is in the following Subjects:—

SUBJECT I.—Counterpoint, Harmony, Plan or Design, and Instrumentation.

Examiners in 1891—H. C. BANISTER, R.A.M.; F. W. DAVENPORT, Hon. R.A.M.; and C. E. STEPHENS, Hon. R.A.M. (Chairman).

Class A, COMPOSERS AND TEACHERS; Class B, TEACHERS.

Candidates in Class A, on entering their names, must submit an Exercise for approval by the Board of Examiners.

The Composition † must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for orchestra. The exercise is intended to be a test of Scholarship and will be judged accordingly; but if it show also indications of natural musical ability, this will strengthen its likelihood of approval.

Candidates must give a written declaration that the exercise is their own unaided work, composed for the occasion.

Candidates in Class B, and those in Class A, if the exercise be approved by the Board, will be called for examination, and will then be required to work a paper, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestral and for Chamber Instruments; and in knowledge of the relation of Subject and Answer in a Fugue.

On a separate occasion, Candidates in both classes will be catechised in Counterpoint, Harmony, and Plan, and as to the characters and capabilities of voices and instruments. They will also be required to make spoken analysis of the first movement of *Beethoven's* Sonata in D minor, Op. 31, No. 2.

Candidates in both classes will be required to play from vocal and orchestral score and from figured bass.

Viva voce examination will last within half an hour.

† The composition must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

SUBJECT II.—Singing.

Examiners in 1891—W. H. CUMMINGS, Hon. R.A.M.; ARTHUR OSWALD; and MANUEL GARCIA, Hon. M.D., Hon. R.A.M. (Chairman).

Class A, PERFORMERS; Class B, TEACHERS.

Both classes will be required to sing diatonic and chromatic studies, copies of which will be given to Candidates when they enter their names; and they will be required to sing one piece of their own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the declamatory style in one, and the florid style in the other. (Two pieces in all.)

FOR SOPRANOS.

LIST A.—ENGLISH.

RECIT., "Ah me, what refuge."	AIR, "O Jove" (<i>Semele</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "Jerusalem" (<i>St. Paul</i>)	...	...	...	...	...	...	...	...	...	...	Mendelssohn
AIR, "O had I Jubal's lyre" (<i>Joshua</i>)	...	...	...	...	...	...	...	...	...	...	Handel
SONG, "Bid me discourse"	...	...	...	...	...	...	...	...	...	...	Sir Henry R. Bishop
RECIT., "And God said."	AIR, "With verdure clad" (<i>Creation</i>)	...	...	...	...	...	...	...	...	...	Haydn
AIR, "Thou, O God, art my Redeemer" (<i>Psalms</i> 19)	...	...	...	...	...	...	...	...	...	...	Saint-Saëns

LIST B.

ARIA, "Di piacer mi balza il cor" and "Tutto sorridere" (<i>Gazza Ladra</i>)	...	...	...	...	...	...	...	...	...	...	Rossini
RECIT., "Crudele! ah no mio bene."	ARIA, "Non mi dir" (<i>Don Giovanni</i>)	...	...	...	...	...	...	...	...	...	Mozart
ARIA, "Qui la voce" and "Vien diletto" (<i>Puritani</i>)	...	...	...	...	...	...	...	...	...	...	Bellini
SCENA ED ARIA, "Ah, Perfido"	...	...	...	...	...	...	...	...	...	...	Beethoven
AIR, "Quand je quittais la Normandie" (<i>Robert le Diable</i>)	...	...	...	...	...	...	...	...	...	...	Meyerbeer

FOR MEZZO-SOPRANOS.—The above (Soprano) or following (Contralto) pieces may be transposed into the Keys most suitable to the respective voices.

FOR CONTRALTOS.

LIST A.

RECIT., "Blest be the Lord."	AIR, "What, though I trace" (<i>Solomon</i>)	...	...	...	...	...	...	...	...	...	Handel
RECIT., "Behold, a Virgin."	AIR, "O thou that tellest" (<i>Messiah</i>)	...	...	...	...	...	...	...	...	...	Handel
RECIT., "Great Prophetess."	AIR, "In the battle" (<i>Deborah</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "He was despised" (<i>Messiah</i>)	...	...	...	...	...	...	...	...	...	...	Handel
AIR, "O Lord thou hast searched me out" (<i>Woman of Samaria</i>)	...	...	...	...	...	...	...	...	...	...	Sterndale Bennett
AIR, "O rest in the Lord" (<i>Elijah</i>)	...	...	...	...	...	...	...	...	...	...	Mendelssohn

LIST B.

RECIT., "Ah, si mie care"—"Or la sull' onda."	ARIA, "Di tua face bell' ognora" (<i>Il Giuramento</i>)	...	...	...	...	...	...	...	...	...	Mercadante
ARIA, "Ah! rendimi quel core" (<i>Mitane</i>)	...	...	...	...	...	...	...	...	...	...	Rossi
ARIA, "Fac ut portem" (<i>Stabat Mater</i>)	...	...	...	...	...	...	...	...	...	...	Rossini
AIR, "Il va venir" (<i>La Juive</i>)	...	...	...	...	...	...	...	...	...	...	Halevy
LIED, "Sei nur still"	...	...	...	...	...	...	...	...	...	...	Franck

FOR TENORS.

LIST A.

AIR, "The enemy said" (<i>Israel in Egypt</i>)	...	...	...	...	...	...	...	...	...	...	Handel
RECIT., "And God created man."	AIR, "In native worth" (<i>Creation</i>)	...	...	...	...	...	...	...	...	...	Haydn
AIR, "Then shall the righteous" (<i>Elijah</i>)	...	...	...	...	...	...	...	...	...	...	Mendelssohn
AIR, "God breaketh the Battle" (<i>Judith</i>)	...	...	...	...	...	...	...	...	...	...	Parry
SERENADE, "Through the night"	...	...	...	...	...	...	...	...	...	...	Schubert

LIST B.

ARIA, "Pria che spunti" (<i>Il Matrimonio segreto</i>)	...	...	...	...	...	...	...	...	...	...	Cimarosa
ARIA, "Un' aura amorosa" (<i>Così fan tutte</i>)	...	...	...	...	...	...	...	...	...	...	Mozart
ROMANZE, "Una furtiva lagrima" (<i>L'Elisir d'amore</i>)	...	...	...	...	...	...	...	...	...	...	Donizetti
AIR, "Salve Dimora" (<i>Faust</i>)	...	...	...	...	...	...	...	...	...	...	Gounod
CANTATA, "Adelaida"	...	...	...	...	...	...	...	...	...	...	Beethoven
RECITATIVE AND ROMANCE, "Devant Dieu qui m'entend" (<i>L'Ombre</i>)	...	...	...	...	...	...	...	...	...	...	Flotow

* Among others the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; "Introduction to the Elements of Music," F. Niecks; "Music," H. C. Banister.

FOR BARITONES AND BASSES.

LIST A.

RECIT., "I rage, I melt, I burn." Air, "O ruddier than the cherry" (<i>Acis and Galatea</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "Revenge, Timotheus cries" (<i>Alexander's Feast</i>)	...	...	...	...	...	...	...	...	...	Handel
AIR, "Tears such as tender fathers shed" (<i>Diborah</i>)	...	...	...	...	...	...	...	...	...	Handel
SONG, "With joy the impatient husbandman" (<i>Seasons</i>)	...	...	...	...	...	...	...	...	...	Haydn
AIR, "It is enough" (<i>Elijah</i>)	...	...	...	...	...	...	...	...	...	Mendelssohn
RECITATIVE AND CAVATINA, "O star of eve" (<i>Tannhäuser</i>)	...	...	...	...	...	...	...	...	...	Wagner
SONG, "By tales of war enchanted" (<i>Jessonda</i>)	...	...	...	...	...	...	...	...	...	Spohr

LIST B.

RECIT., "Folle è colui." ARIA, "Nasce al bosco" (<i>Ezio</i>)	...	...	...	...	...	...	...	...	...	Handel
RECIT., "Hai già vinta la causa." ARIA, "Vedrò mentr'io sospiro" (<i>Nozze di Figaro</i>)	...	...	...	...	...	...	...	...	...	Mozart
ARIA, "Sei vendicata assai" (<i>Dinorah</i>)	...	...	...	...	...	...	...	...	...	Meyerbeer
ARIA, "Eri tu" (<i>Ballo in Maschera</i>)	...	...	...	...	...	...	...	...	...	Verdi
ARIA, "Schwiege! damit dich Niemand warnt" (<i>Freischütz</i>)	...	...	...	...	...	...	...	...	...	Weber
Cantique de Noël	...	...	...	...	...	...	...	...	...	Adam

Candidates in class B will be required to describe the organs employed in the art of singing with words. Candidates will be required to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena. They will be required to answer questions on phrasing, expression, recitative, and florid and declamatory styles.

Both classes will be required to sing at first sight (1. Those with Soprano voices to read from the C clef on the 1st line; 2. Those with Contralto voices to read from the C clef on the 3rd line; 3. Those with Tenor voices to read from the C clef on the 4th line), and to answer questions on the Rudiments of Music and on Harmony, as far as the triads, formed on the different degrees of the major and minor scales, and their inversions and dominant sevenths with their inversions.*

The Examination to last within half an hour. Candidates must bring their own accompanists.

SUBJECT III.—Playing on the Pianoforte.

Examiners in 1891—ARTHUR O'LEARY, R.A.M.; T. WINGHAM, R.A.M.; AND WALTER MACFARREN, R.A.M. (Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

The Examiners will decide to which class Pianists are to be assigned, according to the qualities displayed by each.

Candidates will be required to play the whole or portions of a piece of their own selection from each of the following three lists (three pieces in all):—

LIST A.

Fugue in F minor (Eighth Suite)	...	...	...	...	Handel
Fugue in F sharp (48 Preludes and Fugues, No. 37)	...	...	...	...	Bach
Gigue in G.	...	...	...	...	Mozart
Fugue in B flat (from Variations and Fugue on a Theme of Handel), Op. 24	...	...	...	...	Brahms
Fugue in B flat, Op. 35, No. 6	...	...	...	...	Mendelssohn

LIST B.

Largo e mesto in D minor (from Sonata, Op. 10, No. 3)	...	...	...	...	Beethoven
Presto agitato in C sharp minor (from Sonata, Op. 27, No. 2)	...	...	...	...	Beethoven
Allegretto vivace in A flat (from Sonata, Op. 31, No. 3)	...	...	...	...	Beethoven
Andante molto cantabile and variations in E (from Sonata, Op. 109)	...	...	...	...	Beethoven
Moderato cantabile in A flat (from Sonata, Op. 110)	...	...	...	...	Beethoven

LIST C.

Menuetto Capriccioso in A flat (from Sonata, Op. 39)	...	...	...	...	Weber
Impromptu in B flat, Op. 142, No. 3	...	...	...	...	Schubert
Vivace con celerità in D flat (Studies, No. 3)	...	...	...	...	Cipriani Potter
Nocturne in D flat, Op. 27, No. 2	...	...	...	...	Chopin
Novellette in E, Op. 21, No. 7	...	...	...	...	Schumann
Rondo Piacevole, Op. 25	...	...	...	...	Sterndale Bennett
Si oiseau j'étais (Studies, Op. 2, No. 6)	...	...	...	...	Henselt

Candidates will be required to play at first sight and to transpose; to play (from memory) all, or any major, harmonic minor, and chromatic scales with each hand, commencing a third, sixth, octave, or tenth, apart; and to play them in double thirds, double sixths, and double octaves; those in double octaves to be played with each hand, commencing a third, sixth, octave, or tenth, apart. Also to play arpeggios of major and minor common chords and their inversions, diminished and dominant sevenths and their inversions. All the scales (as above stated) and all the arpeggios must be played in similar and contrary motion, with not less than four octaves in similar motion, and not less than three octaves in contrary motion, and with legato and staccato touch. The staccato touch to comprise both finger (except scales in double sixths and double octaves) and wrist staccato. The scales and arpeggios to be played descending and ascending, and to begin on the highest or lowest, or on any other note named by the examiners. Candidates must also answer questions on the Rudiments of Music and on Harmony, as far as the triads, formed on the different degrees of the major and minor scales, and their inversions and dominant sevenths and their inversions, and on the form and treatment of the three pieces they select for performance. The examination to last within half an hour. A Grand Pianoforte will be used at the examination.

SUBJECT IV.—Playing on the Organ.

Examiners in 1891—H. R. ROSE, A.R.A.M., W. G. WOOD, A.R.A.M., and C. STEGGALL, Mus. Doc. Cantab., R.A.M. (Chairman).

Candidates will be required to play the whole, or a portion, of a piece of their own selection from each of the following two lists (two pieces in all):—

LIST A.

Fugue in E minor, Book 2. (Peters' Edition)	...	...	...	...	Bach
Prelude and Fugue in G, Book 2	...	...	...	...	Bach
Toccata in F, Book 3	...	...	...	...	Bach

LIST B.

Allegro con brio in B flat, Sonata, 4	...	...	...	...	Mendelssohn
Prelude, "Christ, unser Herr," No. 17, Book 6	...	...	...	...	Bach
Sonata in G minor (first movement)	...	...	...	...	Merkel

Candidates will be required to play at first sight, and with varied registering, a hymn tune or chant, to be chosen by the Examiners; and to transpose the same into any key the Examiners may name; also to read from vocal score, including one or more of the C clefs; to play from a figured bass; to harmonise a given melody, and to extemporise on a given subject. They will likewise be required to answer questions on the mechanism and stops of the organ, on the elements of music,* and on the Ecclesiastical Modes.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1891—A. P. VIVIAN, A. C. WHITE, Hon. R.A.M., and P. SAINTON, Hon. R.A.M. (Chairman).

Candidates will be required to transpose and play at first sight, and to play major and minor scales and other exercises; also to answer questions on the Rudiments of Music and on Harmony, as far as the triads, formed on the different degrees of the major and minor scales, and their inversions, and dominant sevenths with their inversions, and on the form and structure of the three pieces they may select for performance.

Candidates will be required to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all):—

FOR THE VIOLIN.

LIST A.

Divertissement pour Violon, Op. 18, (2nd and 4th positions)	...	...	...	...	Campagnoli
Twentyfour, Matinées (Nos. 10 and 14)	...	...	...	...	Gaviniès
Etudes de Concert, Op. 16 (Nos. 1 and 2)	...	...	...	...	Vieuxtemps

LIST B.

Concerto in D minor, No. 9 (first movement)	...	...	...	...	Spohr
Concerto in E minor, No. 7 (slow movement and finale)	...	...	...	...	Spohr
Concerto, Op. 26	...	...	...	...	Max Bruch

LIST C.

Second Concerto (first movement)	...	...	...	...	Wieniawski
Elegy	...	...	...	...	Ernst

FOR THE VIOLONCELLO.

LIST A.

Exercise, No. 10, in A major, or No. 16 in E flat, from "Twenty-one Exercises"	...	...	...	...	Dupont
No. 5, in A major, from "Twelve Grand Caprices," Op. 7	...	...	...	...	Franchomme

LIST B.

Sonata, No. 4, in E flat	...	...	...	...	Bach
Sonata, No. 2, in C	...	...	...	...	Boccherini
Capriccio from Op. 21	...	...	...	...	Piatti

LIST C.

Concerto, in B minor, Op. 65 (last movement)	...	...	...	...	Romberg
Concerto, in A minor	...	...	...	...	St. Saëns

FOR THE CLARINET.

LIST A.

Studies No. 4, E flat	...	...	...	...	Baermann.
Studies No. 8, B flat	...	...	...	...	Baermann.

LIST B.

Adagio from 2nd Concerto	...	...	...	...	Spohr.
2nd and 3rd movements from Concerto in A	...	...	...	...	Mozart.
Fantasia Stücke	...	...	...	...	Gade.

* Among others the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; "Introduction to the Elements of Music," F. Niecks; "Music," H. C. Banister.

FOR THE HARP.

LIST A.
 "Forty Studies" (Books 1 and 2) *Bochsa*
 "Six Studies" (Series 1 and 2) *John Thomas*
 Candidates may choose any Study from either of the above two Works.

LIST B.
 1st movement from Concerto in E flat *Parish Alvars*
 "Il Mandolino" ... *Parish Alvars*
 "Sérénade" ... *Parish Alvars*
 "Rêveries" ... *Parish Alvars*
 No. 3, La Danse des Sylphes *Felix Godefroid*

LIST C.
 Variations sur l'air—"Je suis encore dans mon premier Printemps" ... *Spohr*
 "Harmonious Blacksmith" ... *Handel*
 "Gigue in F minor" ... *Handel*

Lists for other instruments will be announced when Candidates present themselves.

Examination to last within half an hour. Candidates must bring their own accompanists, and must be prepared to answer questions on the Rudiments of Music and on Harmony, as far as the triads, formed on the different degrees of the major and minor scales, and their inversions, and dominant sevenths and their inversions.

SUBJECT VI.—Band Mastership.

Examiners in 1891.—C. GODFREY, R.A.M.; J. A. KAPPEY; and Lieut. DAN GODFREY, R.A.M. (Chairman.)

Candidates, on entering their names, must submit an arrangement of (I.) the Chorus, "But when our country's cause," from Dr. Hubert Parry's "Ode on St. Cecilia's Day" (pages 21 to 28 Vocal Score), for full military band (including Trombones, Tenor and Bass Clarionets). Also (II.) No. 3, Book 2 (Adagio non troppo), from Mendelssohn's "Songs without Words," for a small military band, in the most suitable key for military instruments.

† The arrangement must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If this arrangement be approved by the Board of Examiners, its writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other for pianoforte.

On another occasion, he will be catechised on the compass and fingering of military instruments, and the distribution of military scores, and also on the elements of music and harmony.

Viva voce examination to last within half an hour.

By order of the Committee of Management,

JAMES G. SYME, Secretary.

April, 1890.

Licentiates of the Royal Academy of Music.

IN COMPOSITION.

Barber, Edwin Masterman (T.) ... 1887	Ewer, D. C. Wilson (T.) ... 1887	Merrick, Frank (T.) ... 1886
Bellamy, Catherine A. (T.) ... 1887	Flitcroft, John Thomas (T.) ... 1888	Powell, Owen Henry (T.) ... 1889
Bingley, Rev. John Thomas (T.) ... 1889	Grant, Emily Bessie (T.) ... 1889	Rowe, Richard Ingleton (T.) ... 1890
Clark, Windeyer (T.) ... 1889	Havelock, George (T.) ... 1888	Turton, Mary Agnes (T.) ... 1888
Curtis, Millie (T.) ... 1889	James, Frederick, Mus. Bac. Cantab. (C.) ... 1889	Tutt, William Henry, Mus. Bac. Cantab. (C.) ... 1888
Dixon, Emily C. (T.) ... 1887		

IN SINGING.

Ackerley, Sarah Ellen (T.) ... 1889	Glover-Eaton, Frances Sarah (T.) ... 1890	May, Mary Louisa (T.) ... 1890
Buchanan, Jeanie (T.) ... 1885	Gould, Louie A. J. (P. and T.) ... 1886	McFarlane, Harriet (T.) ... 1889
Brooks, Amy H. (T.) ... 1887	Graves, Frank Scott (T.) ... 1889	Michie, Patti (T.) ... 1888
Brown, Meredith (T.) ... 1885	Groves, Henry (T.) ... 1890	Morris, Margaret (T.) ... 1886
Clark, William (P.) ... 1886	Harvey, Louisa (T.) ... 1884	Moss, Arthur William (T.) ... 1889
Drew, Rosa (Elementary Singing) ... 1889	Jones, Edith Emily (P.) ... 1890	Picot, Joshua (P.) ... 1890
Dunkley, Frances E. (T.) ... 1888	Joyce, Jane (Elementary Singing) ... 1889	Pitt, Robert John (T.) ... 1889
Dyson, W. Mann (T., English Singing) ... 1884	Leeds, Bessie Mary (T.) ... 1889	Summan, Henry (P.) ... 1886
Fusselle, Kate (P.) ... 1884	Marshall, Florence (T.) ... 1890	Wilkinson, Rev. Wm. Farley (T.) ... 1887
George, Isabel (P.) ... 1884	Mason, William (T., English Singing) ... 1885	

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.) ... 1888	Head, Jane (T.) ... 1890	Parnell, Mary (T.) ... 1886
Adam, Lily (T.) ... 1890	Heron, Joanna (T.) ... 1888	Payne, Louisa (T.) ... 1884
Amy, Alfred (P.) ... 1887	Hewins, Mabel Maria (T.) ... 1890	Peck, Clara (P.) ... 1886
Applin, May (T.) ... 1886	Hexham, Annie (T.) ... 1890	Phillips, Edith (T.) ... 1886
Atterbury, Ethel (T.) ... 1885	Hindle, James (P.) ... 1884	Power, Henrietta Maria (P.) ... 1885
Aubin, Nellie E. (P.) ... 1887	Hoffman, Jacob (T.) ... 1885	Quick, Amy Arnoll (T.) ... 1890
Ayers, Helen (P.) ... 1884	Hollick, Clara (P.) ... 1888	Quick, Ellen Mary (T.) ... 1887
Barnard, Louisa (P.) ... 1886	Holdom, Annie Eliza (T.) ... 1887	Richardson, Ada Louisa (T.) ... 1887
Bates, Joseph (T.) ... 1885	Holme, Gertrude (T.) ... 1887	Robson, Mary (T.) ... 1888
Bellamy, Catherine A. (P.) ... 1884	Horsfield, Eleanor Mercy (T.) ... 1886	Ross, Elizabeth Frances (T.) ... 1889
Bentley, Emma Jane (T.) ... 1885	Hudson, Emily Gertrude (T.) ... 1886	Round, Kate (T.) ... 1887
Bennett, Minnie Deane (P.) ... 1889	Humphries, Emily Mary (P.) ... 1884	Rowland, Charles (P.) ... 1882
Bilbe, Annie Louisa (T.) ... 1890	Ingham, Albert (T.) ... 1886	Sanford, Mary Gordon (P.) ... 1890
Blandford, Annie Jane (P.) ... 1889	Johnson, Feakins Alfred (P.) ... 1888	Schwieger, Walter Frederick (P.) ... 1886
Bond, Lizzie Amanda Edwards (P.) ... 1890	Johnson, Mary Anne Barnes (T.) ... 1888	Senior, Edwin (T.) ... 1886
Brockelhurst, Annie (P.) ... 1884	Joll, Emma Mary (P.) ... 1885	Shorland, Mary Elizabeth (P.) ... 1885
Brown, Jane Helen (T.) ... 1888	Jopling, Isabella Louisa (P.) ... 1885	Smith, Anne Elizabeth (T.) ... 1888
Bryett, Jane (T.) ... 1887	Keeble, Grace (P.) ... 1890	Smith, Rosa (T.) ... 1885
Buchanan, Kate (P.) ... 1890	Lea, Louisa Kate (T.) ... 1889	Smyth, Isabella Stuart (P.) ... 1882
Buchanan, Mary (P.) ... 1884	Lean, Edith Amy (P.) ... 1885	Standen, Helen Melville (T.) ... 1885
Butcher, Mary Amelia (P.) ... 1882	Leigh, Ada (P.) ... 1890	Stansfield, Kate (T.) ... 1889
Carter, Margaret Helen (P.) ... 1890	Lewis, Lilian (P.) ... 1888	Stephenson, Edith Gertrude (P.) ... 1888
Cheshire, Alice Louisa (P.) ... 1885	Linton, Alice Mary (T.) ... 1885	Stephenson, Lucy Eliza (P.) ... 1889
Cochrane, Ethel (T.) ... 1887	Llewellyn, Kate (P.) ... 1882	Strettell, Harriet A. (P.) ... 1885
Cookson, Elizabeth (P.) ... 1884	Lomas, William (P.) ... 1882	Tallant, Catherine Alice (P.) ... 1888
Cooper, George Wilmot (T.) ... 1890	Louch, William (T.) ... 1885	Taylor, Martha (T.) ... 1890
Court, John (T.) ... 1890	Maclean, Lottie (T.) ... 1886	Thompson, Alice Naish (P.) ... 1882
Cover-Cover, Elizabeth (P.) ... 1884	McBlain, Bertha (T.) ... 1886	Thomson, Elizabeth Georgina (P.) ... 1890
Cox, Alice Helena (P.) ... 1887	M'Kechnie, Edith C. E. (P.) ... 1889	Thomson, Jane Rodney (P.) ... 1882
Cox, Annie Hake Hammond (P.) ... 1883	Maddie, Maude Mary (T.) ... 1888	Threadgold, Lottie Maria (T.) ... 1888
Crompton, Clara Katherine (T.) ... 1889	Marsh, Mary Elizabeth (P.) ... 1885	Tims, Clara (T.) ... 1887
Cuthbert, Minnie (T.) ... 1889	Matheson, Emily (P.), late Miss Pugh ... 1887	Tonge, May Severn (P.) ... 1890
Dawson, Agnes (P.) ... 1889	May, Ethel Frances (T.) ... 1886	Tozer, Augustus E. (P.) ... 1882
Davies, Evelyn Harriet (T.) ... 1886	Mitchell, Madeline Ginder (P.) ... 1885	Travers, Mary (P.) ... 1885
Doyle, Rosa H. (P.) ... 1888	Montgomery, Ada (P.) ... 1889	Tregillus, Beatrice Mabel (P.) ... 1890
Dunworth, Henry (T.) ... 1886	Moore, Eleanor (P.) ... 1888	Veaco, John George (T.) ... 1889
Durley, Lucy Elizabeth (P.) ... 1890	Murchison, Beatrice (P.) ... 1884	Wagner, Frederick (P.) ... 1886
Fitch, Lottie (T.) ... 1888	Muriel, Isabel Mary (T.) ... 1888	Walker, Ellen (P.) ... 1886
Ford, Mary W. (T.) ... 1887	Newby, Caroline Gertrude (T.) ... 1887	Walker, Herbert (T.) ... 1886
Gallatly, Dora (P.) ... 1885	Norris, Ernest Edward Henry (T.) ... 1888	Watts, Edith (T.) ... 1888
Gardner, Charles (P.) ... 1882	Nunn, Elizabeth Annie (P.) ... 1884	Webster, Clarinda A. (P.) ... 1884
Gilbart, Ethel (T.) ... 1890	Olson, Mary Amilie (P.) ... 1885	Whipp, Edith Anice (T.) ... 1890
Goodridge, Melora F. (T.) ... 1886	Orellana, Belgie de (P.) ... 1883	Whitehead, Samuel (T.) ... 1887
Greenland, Annie Maria (P.) ... 1883	Orellana, Flora de (P.) ... 1882	Wilcockson, Elizabeth (T.) ... 1890
Griffiths, Bessie (P.) ... 1890	Paris, Emily de (T.) ... 1890	Wilmot, Caroline Dudley (T.) ... 1890
Guest, Mary Ellen (T.) ... 1889	Parkes, Margaret Ashwell (P.) ... 1884	Young, Edith Maurice (T.) ... 1886
Hartley, Annie Austin (T.) ... 1890		

C., Composer and Teacher; P., Performer and Teacher; T., Teacher.

IN ORGAN PLAYING.

Allison, Malcolm ... 1888	Flitcroft, John Thomas ... 1888	New, Albert E. ... 1888
Barrow, William Henry ... 1884	Hopper, Richard J. E. ... 1887	Oake, Alfred ... 1887
Clarke, John Charles ... 1885	(Mus. Bac. Cantab.)	Sinclair, George Robertson ... 1887
Cox, W. Haydn ... 1886	Hudson, Henry ... 1884	Sippel, Henry Hallyar ... 1884
Dewberry, Frederick ... 1883	Huntley, George Frederick (Mus. Bac.) ... 1888	Stocks, William Henry ... 1887
(Mus. Bac. Cantab.)	Jones, George Evan ... 1888	Vinnicombe, Edward Moxhay ... 1889
Dudeney, Thomas James ... 1885	Mander, R. Yates ... 1886	

IN ORCHESTRAL INSTRUMENTS.

Buffey, Thomas Goodburn (Violin) ... 1889	Grimm, Eugen (P.) (Violoncello) ... 1888	Lavington, Amy Eleanor (Harp) ... 1889
Chartres, Emily Florence (Violin) ... 1889	Guyer, John Fisher (Violin) ... 1888	Morris, Andrew (Violin) ... 1889
Dunworth, James (Violin) ... 1884	Hunt, Hubert Walter (Violin) ... 1888	Morris, Joseph (Clarinet) ... 1889
Gray, Ellen Louisa (Harp) ... 1889	Jones, Edward (Violin) ... 1887	Turrell, Thos. Edward (Clarinet) ... 1882

IN BAND-MASTERSHIP.

Browne, John Barrett ... 1882	Evans, Christopher ... 1884	Godfrey, Daniel Evers ... 1890	Miller, George ... 1882
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Examination Papers of former years in Subject I. may be purchased at the Academy. Price Sixpence each.

The last day on which names and exercises can be received will be Tuesday, November 11, 1890.